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Natural criteria:

(i) "contains superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance"

(ii) "is an outstanding example representing major stages of Earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features"

(iii) "is an outstanding example representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems, and communities of plants and animals"

(iv) "contains the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation".

Legal status of designated sites:

UNESCO designation as a World Heritage Site provides prima facie evidence that such culturally sensitive sites are legally protected pursuant to the Law of War, under the Geneva Convention, its Articles, Protocols and Customs, together with other treaties including the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and international law. Thus, the Geneva Convention treaty promulgates:

"Article 53. PROTECTION OF CULTURAL OBJECTS AND OF PLACES OF WORSHIP. Without prejudice to the provisions of the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict of 14 May 1954,' and of other relevant international instruments, it is prohibited:

(a) To commit any acts of hostility directed against the historic monuments, works of art or places of worship which constitute the cultural or spiritual heritage of peoples;

(b) To use such objects in support of the military effort;

(c) To make such objects the object of reprisals.

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Cultural sites:

Agra - Fort

Ajanta Caves

Ellora Caves

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Agra - Taj Mahal
Group of Monuments Mahabalipuram
Konark - Sun Temple
Churches and Convents of Goa
Fatehpur Sikri
Group of Monuments at Hampi
Khajuraho Group of Monuments
Elephanta Caves
Great Living Chola Temples
Group of Monuments at Pattadakal
Buddhist Monuments at Sanchi
Humayun's Tomb
Qutb Minar and its Monuments, Delhi
Mountain Railways of India
Champaner-Pavagadh Archaeological Park
Mahabodhi Temple Complex at Bodh Gaya
Rock Shelters of Bhimbetka
Chhatrapati Shivaji Terminus (formerly Victoria Terminus)
Red Fort Complex, Delhi
The Jantar Mantar, Jaipur
Hill Forts of Rajasthan

Natural Sites:

Kaziranga National Park
Manas Wildlife Sanctuary
Keoladeo National Park
Sunderbans National Park
Nanda Devi & Valley of Flowers
Western Ghats

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INDIAN PAINTINGS

Earliest evidence of paintings: on rocks

∴ Bhimbetka (earliest) - 5000 BC

Background:

The H/o paintings - can be known from primitive rock paintings of Bhimbetka, Mirzapur, Panchmarhi.

Then came the painted pottery of Indus valley civilization

But the real begining of paintings can be traced from Gupta H.

Pre Historic Paintings

· Were rock engravings known as Petroglyps

Features:

- Bold lines
- Use of colours like ochre red, yellow earth colours or soot black

The rocks are at first scratched with stone and then these natural colours are filled on it

- Figures of animals, humans, hunting scenes, riding scenes etc are more common in these petroglyps, also dancing scenes

Ex: Bhimbetka cave paintings (discovered in 1957-58 by an archaeologist V.S Wakankar)

They belong to 3 periods → Upper paleolithic, Mesolithic, Chalcolithic

→ Upper paleolithic: Use of white, dark red & green lines depicting large animals like bison, elephant, rhino, tigress etc

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Green mostly of dancers, red mostly of Hunters

→ Mesolithic:

Use of mainly Red colour

Paintings now smaller compared to upper palaeolithic

Most common scenes: Group Huntings.

Also paintings depicting grazing scenes, riding scenes, etc.

• Chalcolithic:

Use of mainly green and yellow colour

Themes: Battle scenes ī men riding horses and elephants ī bow and arrows

Ther Examples:

• Jogīmara Caves, Thakkhand.

• Narsingad, MP.

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Classification of Indian Paintings

Mural paintings

- Large works executed in form of paintings on the walls of large structures, are known as mural paintings
- The theme of these, in India, are based on all 3 religions - Buddhism, Jainism as well as Hinduism

Ex:- Ajanta Cave paintings
- Ellora Caves
- Bagh Cave paintings
- Sepahshi paintings
- Sittannavasal paintings

- Miniature paintings: Persian influence

Miniature Paintings

- It is a very detailed and very small painting
- It is executed on a very small scale, on paper, palm leaf, cloth, glass etc
- It is not merely about size but also the level of detail that differentiates from small painting
- The composition, perspective and colours are as important as in large paintings
- Word miniature derived from Latin word 'minium' which means Red Lead paint used in illuminated manuscripts during Renaissance. It has nothing to do with size.
- Preconditions (Rules)
  1) Painting must not be larger than 25 sq inch
  2) Subject must be painted not more than 1/6th of its actual size
  Ex Adult head of 9" wud not be painted larger than 1.5"
- Ex: Pala school, Rajmala paintings, Kishangarh, Mughal, Apabramsha

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Features of Indian Miniature

i) Most human characters are seen with side profile.

ii) Bulging eyes, pointed nose, slim waist

iii) Skin colour painted in Brown

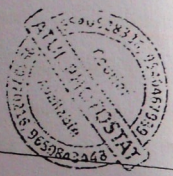
iv) Skin colour of Krishna is blue.

v) Women have long hair.

vi) Colour of hair and eyes painted in black.

vii) Traditional Indian dress is painted

viii) Men have turban on their head



GUPTA AGE PAINTINGS

During this time, Kamasutra

In Kamasutra, painting is listed as one of the fine arts among 64 fine arts. Here Vatsayan speaks about 6 principles or limbs of paintings, called Sadangas of Paintings.

The Sadangas are:

1) Rup Bheda* - knowledge of appearance.
2) Praman - Correct perception, measure and structure
3) Lavan Yogam - infusion of grace and artistic representation
4) Sadrisyam - similarity
5) Varnika Bhanga → manner of using brush and colour

Vatsayan mentions that paints, brushes and drawing board are essential accessories of any citizen.

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• AJANTA PAINTINGS

- 29 caves
- Mural and Fresco paintings on the walls of the caves
- Features:
  i) Expression of emotions through hand postures
  ii) Hairstyles different for each female
  iii) Even animals and birds are shown with emotions
  iv) These are Fresco paintings i.e on wet plaster
  v) Use of Tempera style i.e using pigments
  vi) Theme: Jataka stories having Buddhist influence

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• BAGH PAINTINGS Same as Ajanta

• SITANAVASSAL PAINTINGS

- Cave paintings, mural paintings in Tanjore, Tamil Nadu
- Initiative by Mahendra Verman and Narsimha Verman
- Theme: Jain paintings
- Technique employed: resemblance i Bagh and Ajanta

• ELLORA PAINTINGS

- Has influence of all 3 religions: Hinduism, Jainism, Buddhism
- Hinduism: Themes of Ramayana and Mahabharata mythological flowers, animals, battle scenes, elephant in lotus pond, Shiva as Natraj etc

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LEPAKSHI PAINTINGS

- Lepakshi, Vijaynagar
- Mural paintings executed on temple walls at Lepakshi during Vijaynagar period
- The theme is not religious i.e. Secular theme, despite being on Temples
- There is a complete absence of primary colours (particularly blue)
- They show a decline in paintings (quality of paintings)

MINIATURE - ANCIENT

PALA SCHOOL OF PAINTINGS

- Mostly Manuscript paintings.
- Theme is Buddhist.
- Executed on palm leaf or paper.
- In the name of nature only banana and coconut trees are painted
- Lonely human figures are found

APABHRAMSA SCHOOL

- Originated in Mewad and Gujarat region (Rajasthan)
- Theme: Jain and Vaishnav
- Features:
  - Miniature paintings
  - Bulging eyes (fish shaped)*
  - Pointed nose
  - Double chin
  - Use of bright and gold colours

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- Stiff figure
- Animals and birds represented as toys

MUGHAL

Had Indian, Persian as well as European influence

Features of Mughal Paintings

i) Use of Brilliant Colours
ii) Accuracy in line drawing
iii) Variety of themes (except religious themes)
iv) Ornamentation
v) Mostly miniature paintings
vi) Use of foresightening technique

- Foresightening technique

Under this technique, objects are drawn in a way that they look closer and smaller than they really are.

Example: If a soldier is pointing a spear directly at the viewer, the spear is drawn as a short circle/point rather than a long line.

I) Babur

No time for painting though he patronised a Persian Artist Bihzad.

II) Humayun

He brought 2 painters from Persia - 1) Abdus Samad
2) Mir Saeed Ali

Hence, Persian influence started in Mughal paintings

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III) Akbar

- Established different department for paintings and Karkhanas were developed
- He looked upon paintings as a means of study and amusement
- Hence he regularly gave awards to the painters

The participation of Indian painters started through their invitation to work in Karkhana of Akbar.

Hence 'Indian influence' started in Mughal paintings.

- Features:
  - 3D figures
  - Use of foreshortening
  - Use of calligraphy in the paintings
  - Most common theme: Fairs and Festivals
  - Combined efforts by painters started

(Transformation from popular art to court art seen)

- Famous painters:
  - Daswant
  - Basawant
  - Kesu

IV) Jehangir

- Mughal paintings reached its climax
- Jehangir was a naturalist (lover of nature) hence preferred the pictures of flora and fauna ie. birds, animals, trees and flowers.
- Emphasised also on portrait paintings.

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- Paintings have decorated margins
- Mostly miniature paintings
- Was himself an artist and had his own workshop
- Painters : • Ustad Mansoor
- Paintings : Zebra • Cock
  : Turkey • Maulana-do-pyaaza.

V) Shah Jahan

- Too much use of gold, silver and bright colours in paintings
- Reduced liveliness. (artificial and unnatural due to Europ. influence)
- Pencil sketching widely used.

VI) Aurangzeb

- Discouraged paintings and hence dispersion of artists from Mughal courts was found.

→ After this development of Regional school of paintings

- Rajasthani
  1) Mewad school (Ragamala)
  2) Kishangad school
  3) Bundi school
  4) Jaipur school
- Pahari style
  1) Kangla / Kullu
  2) Chamba
  3) Tahanka (Thanka)
  4) Jammu

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(I) RAJASTHANI

- Theme: Based on Hindu tradition and Mythology
  Battle, hunting, riding scenes.
- Developed in 3 phases:
  1) 16th Century - simple, straight forward and on solid and dark backgrounds. Hence Mural paintings.
  2) 17th Century - Sophisticated paintings
  3) 17-18th Century - Potrait paintings.
- Themes: Radha Krishna, Nayak Nayika and hunting scenes.
  → (Religious mostly)
- Has Mughal influence - i.e. Persian, & Indian, European (few)

① Mewad School: Ragamala Paintings

- Paintings are based on Raags i.e. there is a fusion of painting, poetry and music. There are unique in India.
  Visual Art + Performing arts
- Demerit: Inferior quality paintings
  Despite being inferior, it is very popular among common man.
- Famous painters: Sahibuddin of Mewad
  Ruknuddin of Bikaner

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② Kishangad School

- Theme: Portraits / love scenes of Radha and Krishna
- Liberal use of Gold
- Use of primary colours
- Face of male and female are similar
- Krishna is painted in blue
- Narrow eyebrows
- Lotus petal shaped eyes
- Famous painters: Nihalchand
  Roja Sawant Singh
- Painting: Bani Thani (called India's Monalisa)
- Miniature painting

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③ Bundi School

- Paintings of local vegetation in detail,
- Bundi located in Aravalli Range
- Theme: Scenes of Pleasure - love scenes sporting with females (Charam scenes under Jehangir)
- Use of both primary and secondary colours
- Use of gold
- Mostly miniature paintings
- Human faces are round · Pointed Nose
- Colour of sky is painted in different colours and mostly a ribbon of red colour is visible in the sky

④ Jaipur school

- All features of Rajasthani style

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* Diff b/w Rajasthani and Mughal paintings :

	RAJPUT	MUGHAL
• Type	Initially based on Mural and Fresco, later miniature developed	Based on Persian miniature paintings
• Theme	Religious or devotional themes	Mughal H/O, poetry Royal pomp and show Battle, hunting scenes Animals, birds etc (Not religious)
• Peculiarity	Use of Hindu symbols like lotus, peacock and Swan, very frequently	Trees, camels and Falcons
• Time	17-18th century	16-17th century

PAHARI SCHOOL
(17-18 Cen)

In Kashmir, Himachal, Uttarakhand and hill areas of Punjab

Lord Metcafe discovered Pahari paintings in Kangra Valley (1835-36)

After discovery, Rajput style classified as:

1. Rajasthani School
2. Pahari School

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Both Mughal and Rajasthani influence

Common theme: Love scenes of Radha - Krishna
Boyhood pranks of Krishna
Delicated graces of Indian Womanhood

① Kangra School

Promoter: Raja Sansarchand

love scenes of Radha Krishna

This school translated poetry into painting

Painters: Manku
Kishanlal
Fattao

② Thanka School

- Famous in Ladakh Region
- Chinese influence in paintings
- A famous symbol 'dragon' (Chinese) in these paintings hence Chinese influence
- Buddhist influence
- Use of Silk
- Mostly miniature paintings

Chamba and Jammu: no peculiar characters

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PAINTINGS IN SOUTH INDIA

- Tanjore School (Ancient - 9 cen)
- Mysore School (17th - 19th cen)

① TANJORE

- Developed by Chola rulers
- Themes: Hindu Gods and goddess
  Pictures of child Krishna dominated
- Potraits have a smiling face of figures dominantly
- Liberal use of gold
- Complete concentration on decoration
- Mostly glass paintings

② MYSORE

- Theme: Hindu Gods and Goddesses
- They had two or more figures, the main figure is shown larger than the others*
- Use of Gesso paste - mixture of zinc oxide and Arabic gum
- Use of muted colours (not that bright)

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FOLK PAINTINGS IN INDIA :

1) Madhubani

- Folk painting of Mithila region in Bihar
- Theme: Hindu Gods and Goddess — Royal Court Scenes
  Mythological scenes — Flora and Fauna
  Wedding Scenes
  Erotic Scenes
- Exclusive & monopoly of women artists
- Initially executed on mud walls (i.e. mural paintings) but after 1967, these were executed even on card papers, in order to sell them, i.e. for comercialization (miniature paintings)
  In 1967, there was a famine in this region, hence forced to commercialize
- No space is left empty in the painting (gaps are filled by paintings of animals, birds, flora and even geometrical designs)
- Use of indigenous/natural colours at the initial stage - using leaves, flowers and herbs
- The outline is drawn directly with a brush, w/o any preliminary sketching
- 2-dimensional figures
- Use of symbols instead of things in the paintings *
- Use of coloured rice - aripan
- of erotic scenes in kohabar/bedroom - kohbar
- famous painter: Sita Devi - promoted it globally

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② Warli
- Tribal painting from Maharashtra
- only Mural paintings
- Theme: Daily life scenes
- Materials used: • Cow dung → background
  • Rice paste → painting

③ Manjusha Paintings:
- Bhagalpur region of Bihar
- Also called Angika art (Ang- one of the mahajanpada)
- Also called snake paintings (snake mobif always present)
- Paintings executed on boxes of jute and paper

④ Patna Qalam paintings
- Have Mughal influence
- Theme: Common man and scenes of daily life
- Dominated by Male artists unlike madhubani
- Famous painters: Sevaram
  Hulas lal

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⑤ Bazaar Paintings
- Have European influence as roman and Greek statues copied in these
- Theme Everyday bazaar
  Religious themes
  Courtesans dancing before British officials
  Figures of Indian Gods and Goddess with more than 2

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and elephant head is condemned as it did not follow the human figure

- Bengal - Bihar Region

MODERN INDIA

1) Raja Ravi Verma:

Originator of modern paintings

Called modern due to western influence

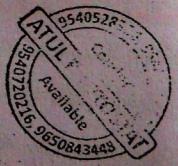
Paintings not for Glorification

Region: Kerala

Called Raphael Ravi of the East

Paintings - i) Lady in moon night

ii) Ravana kidnapping Sita



2) Bengal School:

Use of simple colours

Paintings had reactionary approach

- Abhnindranath Tagore: Arabian Night Series
- Rabindranath Tagore:

Features: i) Dominant Black Ink lines

ii) Sense of rhythm involved

iii) Small size paintings

iv) Directly linked with his writings

v) Spirituality in images

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CUBIST STYLE OF PAINTING:

Under this style, objects are broken, analysed and then reassembled in an abstract form

Perfect balance between line and colour

M.F. Hussain's theme: Personification of Romance

favorite motif: Horse

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PRE-HISTORIC PAINTINGS

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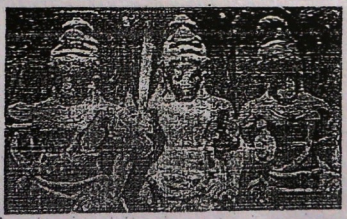
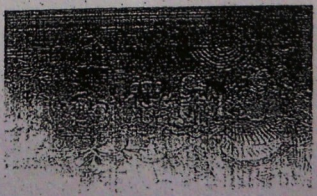
GUPTA AGE



PALA SCHOOL – *miniature painting*

LEPAKSHI PAINTINGS



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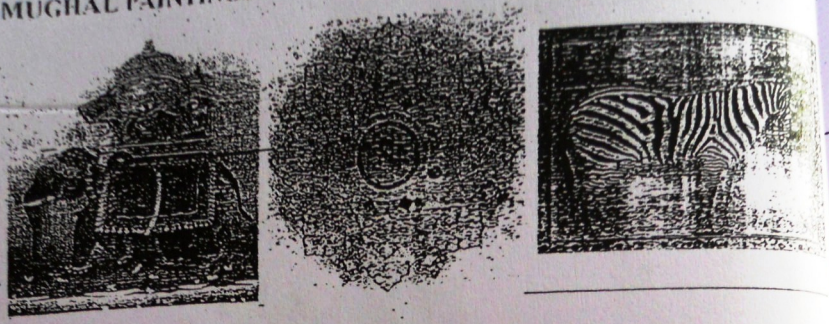
MUGHAL PAINTINGS



REGIONAL SCHOOLS OF PAINTINGS

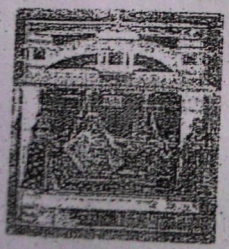
I. RAGAMALA PAINTINGS

Ragamala Paintings are a series of illustrative paintings from medieval India based on Ragamala or the 'Garland of Ragas', depicting various Indian musical modes, Ragas. They stand as a classical example of the amalgamation of art, poetry and classical music in medieval India.

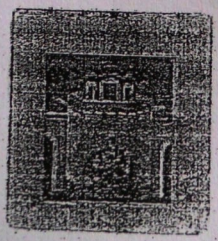
Ragamala paintings were created in most schools of India painting, starting in the 16th and 17th centuries and are today named accordingly, as Pahari Ragamala, Rajasthan or Rajput Ragamala, Deccan Ragamala, and Mughal Ragamala.

In these paintings each raga is personified by a colour, mood, a verse describing a story of a hero and heroine (nayaka and nayika), it also elucidates the season and the time of day and night in which a particular raga is to be sung; and finally most paintings also demarcate the specific Hindu deities attached with the raga, like Bhairava or Bhairavi to Shiva, Sri to Devi etc. The paintings depict not just the Ragas, but also their wives, (*raginis*), their numerous sons (*ragaputra*) and daughters (*ragaputri*).

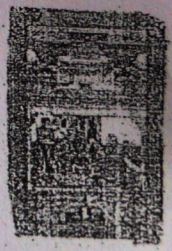
The six principal ragas present in the Ragamala are Bhairava, Dipika, Sri, Malkaunsa, Megha and Hindola and these are meant to be sung during the six seasons of the year - summer, monsoon, autumn, early winter, winter and spring.



Raga hindola



Raga Deepak



Raga bhairava

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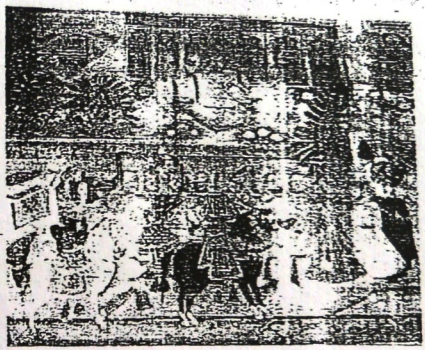
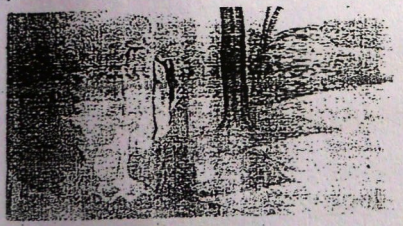
KISHANGARH SCHOOL

Bani-thani

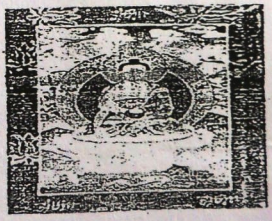
BUNDI SCHOOL



PAHARI STYLE –

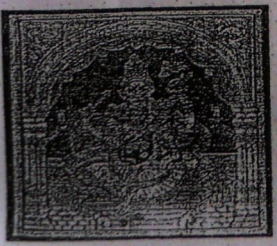


KANGRA SCHOOL



THANKA SCHOOL- ladakh region

MYSORE PAINTINGS



TANJORE PAINTINGS

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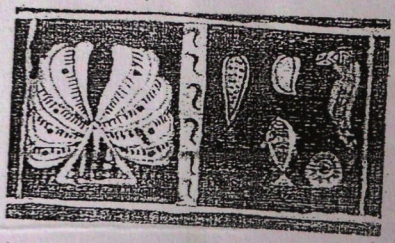
MADHUBANI PAINTINGS

MANJUSA PAINTINGS



RABINDRA NATH TAGORE'S PAINTINGS

M.F.HUSSAIN'S CUBIST STYLE

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INDIAN MUSIC

Origin: Can be it traced from Sama veda and its upveda - Gandharva veda

Narada is the reference of music. He is the first one who heard this revealation (a message from God)

Tumbru was the first Musician.

Nad or sound is supposed to be the basis of all creations. Sa... singing formed an intrinsic part of all sacrifices in the vedic period. The special Priest used to sing the hymns of Rgveda and ... such hymns that were sung constitute Samaveda.

The science of music is Gandharva veda.

Bharat muni's Natya shastra contains several chapters on music. He defined music as a combination of Tritya'gayana and vadana.

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* Pillars of Indian Musical System:

There are 3 pillars:

1) Swara
2) Raga
3) Tala

In general sense, Swara means tone or pitch. The primitive sound 'Om' gave birth to swara. In total there are 7 swara i.e. 7 Basic notes of scale.

Sa - Sadja
Re - Rishbha
Ga - Gandhar
Ma - Madhyam
Pa - Pancham
Dha - Dhaivat
Ni - Nisaada

} collectively, 7 swaras are called Sargam

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Swaras may be elaborated with the help of number of Shrutis they contain.
Shruti is a theoretical interval of which the scale contains 22

① Raga:

- It forms the basis of melody
- It is a combination of tones or swaras or notes which with beautiful illuminating graces pleases the people in general.
- In every raga there are minimum 5 notes

Hence there are 3 kinds of ragas:

1) Odava Raga : Contains 5 notes.
2) Shadava Raga 6 notes.
3) Sampurna Raga : 7 notes.

- There a 6 principle ragas in Hindustani Music.
- These ragas are time specific, season specific and mood specific

Raga	Time	Season	Mood
① Hindol	Dawn	Spring	Sweetness of young couple
② Deepak	Nights	Summer	Compassion
③ Megha	Afternoon/ mid-day	Rainy	Courage
④ Shri	Evening	Winter	Gladness
⑤ Malkans	Mid night	Winter	Youthful love

श्री भैरो मल्कान मेघ में दीपक ले के हिंडन नदी में जाते हैं।

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Raga	Time	Season	Mood
⑥ Bhairavi	Morning	Autumn	Peace and devotional

⑦ Taal:

- It is the basis of Rhythm. It is an timed rhythm. An arrangement of beats in a cyclical manner.
- Range of Taal is 3 to 108 beats.
- As per Natya Sashtra, they of 32 types. At present there are >120 beats
- Most popular ~~taal~~ taal is 'Teental' - has 16 beats.

TYPES OF INDIAN MUSIC

- Classical music
  - Hindustani style
  - Karnatic style
- Folk music
- Others (Classical + folk)
  - Sugam Sangeet
  - Rabindra Sangeet
  - Hawli Sangeet
  - Garo Sangeet
- Modern
  - Rock
  - Pop
  - Jaaz
  - Blues
  - Trance

(I) Classical and folk.

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	HINDUSTANI	KARNATAKA
• Influence	Arab, Persian and Afghan	Totally indigenous
• Freedom	Given to artist to improvise. Hence variations	No such freedom is given
• Substyles	There are fiddeni substyles hence 'Gharana' present	Only one particular prescribed style of singing
• Instruments	Equally important role	More emphasis on Vocal music
• Type	Emotional Music	Intellectual and spiritual music
• Ragas	6 principle raags	72 ragas - melakarta
• Time	Adheres to time	Doesn't adhere to it
• Instruments	Tabla, Sarangi, Sitar and Santoor	Veena, Mridangum and mandolein
• Common in both	Flute, Violin	Flute / Violin
• Improvisation	Allowed	Not allowed
• Parts	Northern India	South India

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Substyles under Hindustani -

① Dhrupad

- Oldest and hence mother of all styles
- Sanskrit, vedic origin
- Emerged from Temples - Devdasis used to dance to
- Also called temple music
- Pronouncing Mantras in proper form and rhythm
- Raja Man Singh Tomar of Gwalior popularised it
- Akbar also made this style popular through Haridas, Tansen, Baiju Bawara
- Dhrupad is a serious and sober composition which demands efforts from the vocal cords and lungs
- Performance consists of 2 parts:
  1. Alap (exposition section)
  2. Bandish: Fixed composition
- Theme: Religious and devotional theme
- Special feature - strongly systemized arrangement of its music parts
- Dhrupad always accompanied by 2 musical instruments:
  1. Pakhawaj
  2. Tanpura

Sometimes also in Brij Bashi.

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